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ABSTRACT

This report describes the Center for Career Education in the Arts' (CCEA) alternative training program for artistically gifted and talented high school students interested in pursuing careers in the visual arts, dance, music, theatre, and writing. Following an introduction, hypothesis statement, and identification of project goals, the first of three sections presents a review of the project setting, planning procedures, staff involvement, and pilot semester evaluation. Section 2 describes the activities used in implementing the curriculum goals which were to develop (1) the students' self-knowledge and understanding, (2) students' knowledge about work, (3) decision making skills, and (4) parents' understanding of their child's talents and values as related to career decision making. For each goal specific objectives are stated and activities are described. The third section contains an abstract of the third party evaluation, selected statements from students, and a retrospective review of the career education sequence as seen by students and faculty. The evaluation abstract states that the program was successful in increasing students' positive attitudes towards themselves and towards work in arts; and career decision making skills were increased. Conclusions and recommendations are also presented. (LRA)

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Career Education in the Arts

A Report from the Center for Career Education in the Arts

A Program of the Rhode Island State Council on the Arts funded in part by grants from the U.S.O.E. Office of Career Education

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Introduction to the project

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Career Education is an issue of special concern to arts educators and to young people with artistic and creative talents. The arts are one of the most illusive and difficult career fields to pursue, yet one of importance to our society and to talented individuals. This report is designed to share the efforts of the Center for Career Education in the Arts in response to this issue.

The CCEA developed this demonstration program within the context of an alternative training program for artistically gifted and talented high school students. It included students interested in pursuing careers in the visual arts, dance, music, theatre and writing. The CCEA began planning in July of 1975 and operated this program from January 1976 through June 1977.

The work under this study has implications for several groups including those operating similiar alternative arts training programs for high school students, arts educators working within regular secondary level programs, those working with the gifted and talented, post-secondary level arts education, and teacher preparation and in-service for both the gifted and talented and career education.

the need

Students considering an arts career face a very perplexing situation. The arts appear to be a field without easily recognizable career ladders; there is considerable confusion about how success in the arts is attained, and indeed what constitutes success. Parents are frequently reticent about encouraging the pursuit of careers often associated with poverty level existence or prolonged dependency. Students are often misguided, discouraged or frustrated in their attempts to understand their options and how to survive.

Talented students experience very specific needs. Usually talented students are attracted to the one thing they do well. They need to have their horizons broadened in order to discover more areas of strength, and need to become familiar with the many ways in which their talent can be developed and employed.

Gifted students have different needs. If gifted students are those who are above average in intelligence and have great facility to do many things well, they usually face a serious dilemna: because they can do many things well, simultaneously, finding what they most want, personally, to pursue is difficult. When they can identify personal goals, they can focus their energies and experience real career satisfaction.

All these students share a need for self understanding and understanding of the world of work in the arts. They need to develop decision making skills, relating what they know about themselves to career insights. So equipped, students will they be able to pursue options of personal importance, and with an understanding of how to survive, and experience a rewarding career in the arts.

what we know

Current practices in regular secondary arts programs and even in some of the recently established alternative programs for artistically talented students still leave this issue unaddressed. The responsibility for career information and guidance is usually shared between the arts educator and the school counselor. This approach has some severe shortcomings.

First of all, arts teachers admit they are very concerned about this responsibility. In most cases, arts teachers carry the responsibility, doing all they can to help students. However, ninety percent of these teachers have never worked full time in the arts outside the field of education. Further, their teacher preparation did not include even an overview of careers in the arts. On the other hand, counselors frequently misunderstand the range of career possibilities in the arts, or how one might prepare for them. The result is indeed frustrating for the young student, inspired by his teachers, wanting to keep the arts in his life.

Until recently, information about the arts as a career field was scarce. In 1975, TERC, Inc. under the leadership of Mary Lewis Hanson produced a research study on the occupations in the arts and the humanities.[1] This study, supported by an N.I.E. Vocational Education grant, gave insight into the field. They note that the arts are a "hidden market" - without identifiable career ladders and lattices, and with the peculiar potential for creating its own demand. Unlike other careers, such as those in medicine where the career ladders are commonly known and agreed upon, artists seem to advance through a unique and complex system of apprenticeships, training programs, jobs, contacts, commissions, competitions, grants, residencies, wholesale and retail sales, agents and dealers.

TERC suggested that the field was more visible at the semi-professional levels and that the future careers would be greatly influenced by developments in media and technology. The inherent creative and imaginative qualities of work in the arts ultimately contributes to its unpredictability (how many dancers will we need in North Dakota in 1978?) and also to its greatest value to our society.

The U.S. Department of Labor estimated a growth in careers in the arts equal to or greater than many other fields.[2] The Rockefeller report also affirms the growing audiences for the arts and calls attention to the growing role of the arts in education.[3] Indeed, there appears to be work for artists, even though the numbers and specific job titles will always be impossible to predict.

1. Technical Education Research Center, Inc. A Preliminary Exploration of Occupations in the Arts and Humanities. Cambridge: Terc, Inc. 1975.

2. U.S. Department of Labor. "Occupational Outlook Handbook in Brief 1967-77." Vol. 20, No. 1.

3. Rockefeller, David, Jr. Coming to Our Senses: A Report of the Arts, Education and Americans Panel. New York: McGraw Hill, 1977.

Definitions:

The arts includes all the art forms- art, dance, music, theatre and writing.

Career refers to one's total life design including meanginful work, paid or unpaid, within the context of a total lifestyle. (Not just a job, nor what one gets paid for)

The Hypothesis:

If one loves the arts, there are many ways to find a career that is involved with the arts. Because the options are really quite varied, the first step is to begin with oneself - to understand one's own values, interests, talents, strengths, weaknesses, prejudices, attitudes, motivations. Secondly, the world of work in the arts can be examined in terms of broad categories that suggest ways to work in the arts. (Later we discuss making art objects, performing for others, collaborating with others, sharing the arts with others, and the arts in other career fields.) As one begins to relate self-understanding to these broad categories, some preferences (or assumptions to be tested) emerge. One can then prusue those preferences through a variety of alternatives - from talking with artists to trying work experiences - collecting useful insights and information about required training and skills, entry and success pathways, life styles, rewards, advantages and disadvantages. Through this process, career decision making becomes a function of evaluating the knowledge one has of oneself in terms of what one discovers about the work world.

Career Education becomes a process that can be used whenever one is confronted with the need to re-evaluate career options; it is a tool for life.

Identifying goals

1. To develop students' self-knowledge and understanding.
2. To develop students' knowledge about work, and the world of work in the arts.
3. To develop decision making skills, relating self-knowledge to knowledge of the art work world.
4. To develop parents' understanding of their child's talents and values as related to career decision making.

Beginning

the setting

This model for career education in the arts was developed within, and for a specific setting. More information on that setting is available in "A Look at the Center for Career Education in the Arts."

A SPECIFIC POPULATION: All students were self-nominated and auditioned; a selected group, identified as both having potential talents/gifts and being highly motivated were accepted into the program. High school students from public and private schools from a three county area in Rhode Island were eligible. In the 1976-77 school year, the CCEA served 58 students; 31 seniors, 12 juniors, 2 sophomores; concentrating in art - 26, dance - 4, music - 14, theatre - 12, writing - 2; 40 were females, 18 males; minority enrollment was 11 %.

A SEMI-SEPARATION PROGRAM: All students took their academics at their home schools and then traveled to the CCEA for daily classes, 1:00 - 4:00 p.m.

OVERALL PROGRAM STRUCTURE: The CCEA provided an advanced arts program including art, dance, music, theatre and writing. It used a vocational education structural model with large timeblocks (usually three hours in length) and a staff of working, experienced members of the professions. Approximately 80 % of the time was concentrated on the arts training; 20 % of the time (one day a week) was devoted to career education.

AN ALTERNATIVE SETTING: The CCEA was housed in borrowed space within an operating elementary school. For its own use, the Center had the auditorium (equipped with portable mirrors and barres) for dance, a gymnasium as a theatre workspace, four classrooms (two for art, one music, one writing) access to a small lecture room for large group workshops, and an office.

PROJECT ADMINISTRATION: The CCEA was administered through the Rhode Island State Council on the Arts. It was housed cooperatively with the Providence School Department. Eleven school districts, 22 schools including five private schools participated.

planning

The planning for the CCEA began in January 1975. A year later, the program opened its doors for the first pilot semester. In preparation for the program, some research and resources proved helpful.

Alternative schools for the arts were examined. The project director had been one of the founding faculty coordinators of the Houston school started in 1971. Other similiar schools were researched. Site visits to the following schools were especially valuable:

The Houston High School for the Performing and Visual Arts

The New Orleans Center for Creative Arts

The New Haven Educational Center for the Arts

The New York City Schools for Performing Arts and Music and Art

Among these were examples for both full and part-time programs. They shared a concern for training young talent for careers, and all used some selection process for students and engaged the services of working, experienced professionals for staff. All were funded, and formed in unique ways. And all were public efforts.

The services in Rhode Island were also surveyed. It was apparent that there were many opportunities for students with talent to perform, but few for training. Services within the public schools were strongest in art, and almost non-existent in theatre or dance. Nowhere could a student pursue more than one art form at a time, nor was there any integration among the art forms.

The State's only special arts program for gifted and talented students, the Governor's school, had failed to serve enough students, and as a summer residency program it was inaffective in providing long term education in the arts. Out of the need to do more, this effort grew.

A search was made for information about the arts as a career field. Such information was indeed scarce and inadequate until the work of TERC, Inc. became available in 1975. Under the leadership of Mary Lewis Hanson, Technical Education Research Center, Inc. of Cambridge conducted an N.I.E. Vocational Education study on the Arts and Humanities Occupational Cluster. TERC published an initial report on the occupations and subsequent materials for both teachers and students. The CCEA was able to become an informal test site for these materials.

staff involvement

A four member team first developed the curriculum model. The team included the CCEA coordinator for career education, one faculty member, one group dynamics/ creative dramatics specialist, and the project director.

A core group, under the leadership of the career education coordinator, then designed the activities to implement the curriculum. The core group included one representative of each of the five art areas.

The coordinator provided the staff with introductory presentations prior to each unit of activities. The faculty were acquainted with their role (it varied from leader to participant) and the procedures to be used.

Not all the faculty who taught at the CCEA were directly involved with these efforts. Many, however, became involved as participants or resource people for the activities.

learning from early efforts

In the pilot semester, the CCEA operated without having formulated a definitive curriculum for career education. The staff had elected to weave career education into the fabric of each course offering. Because of extensive staff orientation, the staff did have a heightened sensitivity to these objectives. In actual performance, however, the teaching was not stricking different from a good arts class were concern for the artist includes "how he got to where he is." Special efforts were made to include guest artists and field trips that would related to career education goals. The pilot, however, lacked any processes that might facilitate systhesis of this information.

This was confirmed in the third party evaluation conducted by Policy Studies in Education. They concluded that the CCEA had been successful in increasing students' positive attitudes towards themselves, and towards work in the arts. But, there was little evidence that students had gained any insight into the world of work or had decision making skills.

It was concluded that the "weaving-in" approach was not enough. Therefore, the CCEA sought to develop a stronger program by drawing upon several fields of expertise - including group dynamics, self-awareness techniques, group counseling, creative dramatics, decision-making, and career exploration.

Implementing the curriculum

The Curriculum for Career Education in the Arts is included in full with the Appendix.

Its companion, Introduction to Careers in the Arts is also in the Appendix.

Herein are described the activities used in implementing the curriculum goals.

GOAL 1: SELF KNOWLEDGE

Students will increase their self awareness and understanding of their own values, interests, talents and motivations related to work in the arts.

Objectives	Activities
To increase students awareness of their own and others values and interests as related to work in the arts	SELF AWARENESS Self awareness workshops were composed of structured activities designed to foster verbalization and sharing of values and interests. These workshops were conducted under the leadership of a creative dramatics/group dynamics specialist. All members of the CCEA community - staff and students together - were engaged in the activities. They were held in the large, open space of the gymnasium. The unit included three, three hour sessions early in the first semester.
To increase students' awareness of talents, progress, and goals as related to work in the arts	COUNSELING Both small group and individual counseling were used to facilitate individual attention on a one-to-one basis and sharing among a peer group. The small group counseling sessions were lead by each of the five faculty members, one per area of art concentration. These sessions were focused upon problems and issues of special concern to each art area and designed to meet the critical needs of seniors. Two three hour sessions were held for seniors early in the fall semester. These were informal meetings, many held with students gathered in a close circle and seated on the floor. Individual counseling was available to all students on an informal basis when needed, and formally at the conclusion of each marking quarter. They were conducted by one or two of the faculty from each art area together with the student and focused upon the

Objectives	Activities
	progress demonstrated by the student as well as other related issues. See "A Look at the Center..." for the evaluation form and criteria used with students.
To increase students awareness of one's own and others values and interests as related to work in the arts	CAREER GAMES AND TOOLS Selected games and tools (exercises in written form) were used to facilitate self awareness, and to make a record of personal information for each student. Taken from the TERC Counselors' Guide, several forms were presented to students by the career education coordinator; the sessions were conducted in a large but comfortable space and with the participation of the total student body and staff. Student sharing and dialogue were incorporated into the experience. Selected materials included: "Here I am World," "What's so special about me?," and "Your Future Career." Additional game structures included "Conflict Situations" and "Q-sorts." Five three hour sessions were spread throughout the two semesters.

GOAL 2: WORLD OF WORK

Students will increase their knowledge about work in the arts with focus upon required skills, concepts, work habits, discipline, problem solving, the creative process, artists, art history and contemporary developments, careers and survival techniques.

Objectives	Activities
To increase students' understanding of the nature of work in the arts	THE ARTS TRAINING PROGRAM Although this portion of the program is not evaluated as part of this document, the training program provided the context within which the career education program was set. The training program offered study in art, dance, music, theatre and writing. Each student focused his work in one art form, elected other courses from the whole program to fulfill special goals, and where possible, engaged in independent problem solving. Through out the training program emphasis was given to discipline and practice, mastery of essential skills and concepts, and the creative process and problem solving. Twelve hours per week were spent in this manner; many students studied privately outside the CCEA as well. As students progressed, opportunities began to develop where, on an individual basis, a student's study could be closely geared to career goals.

Objectives	Activities
To develop students' understanding of the processes and vocabulary common to and distinct among the various art forms	EXPLORATIONS These activities were designed for active participation and involvement of all members of the CCEA community; each individual exploration focused upon the process and vocabulary related to a single art form. Many of the presentations developed to be somewhat interdisciplinary, and as a group were designed to illuminate the processes, held in common, by the various forms in the arts. The distinctions among the various forms also became clear. The explorations were lead by one or more faculty from each art form, giving one session each to art, dance, theatre and music. Most were conducted in the large, open space of the gymnasium. Some facilitated dialogue and comment; others trusted more to the total impact of the experience alone. Four sessions, three hours each for four consecutive weeks were presented mid-year.
To develop an understanding of how an artist lives, and to examin examples of how an artist's career develops	FACULTY SHARING This activity allowed each faculty member the opportunity to share his experiences in the arts with the total CCEA community. As all the staff were working members of the professions, their sharing was particularily relevant to career education objectives. Each faculty member developed his own style of presentation. In common, they included information and insights into past and current work being done, past history and preparation, valuable experiences, critical decisions and relationships, influences and goals. Some included performances, others sharing of the art produced. These sessions were conducted early in the first semester, in a sequence of three, three hour meetings. When held in the auditorium a large space between the presentor and the audience existed; held in a smaller, informal meeting space physically brought the artist closer to his audience. Discussion and questions were a desireable, and facilitated by the informal space.

Objectives	Activities
To increase students' awareness of their own skills, concepts and motivations, and to develop verbal expression of these awarenesses; also to develop an understanding of others' work in the arts	STUDENT SHARING While informal in structure, student sharing was a challenge presented to students. Each art group was asked to examin their work and study at the CCEA and to make a presentation to their peers. This presentation should be designed to educate others about what they do and why they do it. The activity actually offered challenges on two levels. First students had to give some thought to what they were doing and why they were doing it. Secondly, they had to grapple with the problems involved in communicating this to others. Presentations were made to the total group twice during the course of the year - once at mid-year, and again at the year's conclusion in June. They became the audience for each other and presentations included demonstrations, performances, exhibits and dialogue.
To introduce students to broad categories of ways one might work in the arts, and to allow students to meet and talk with many working artists	PANELS The panels used a structure outlined in both the Curriculum and the CCEA booklet: Introduction to Careers in the Arts. The four part sequence implemented brought small groups of artists together to talk informally with students about their work, their careers, and their lives. As suggested in our materials, the panels were designed around primary ways one might work in the arts. They were divided as: Making art objects Performing for others Collaborating with others Sharing the arts with others The format included an introducation each session of all the guests to the total community. The groups then sub-divided (usually into two or three smaller groups) to have informal conversations. The pattern that was used began with an hour or so of the guests talking about themselves. At mid point, students usually became

Objectives	Activities
	more active and pursued questions of their own, within the group, and on a one-to-one basis. The one attempt to hold a large group session proved difficult and eventually divided itself into more manageable groups. The artists who served as guests were identified and recruited by the core staff. Gradually, with experience, the staff began to prepare and select guests more carefully - with emphasis upon creating dialogue and connections with students as opposed to "lecturing." Some artists brought things for the students to see; all shared important information about their lives in the arts. During the four session unit (three hours each), 32 artists visited the CCEA - all representing different careers, lifestyles and values.
To increase students' awareness of where artists work, exhibit and perform, and to develop insight into contemporary work in the arts	FIELD TRIPS Several field trips were arranged for each art discipline. The staff identified several community resources that allowed students to observe artists working. Because of the small size of the groups, students usually had the opportunity to talk with the artists.
To increase students' understanding and insight into specific careers	SHADOWING This career education technique was employed to facilitate individual investigations of specific careers, and the development of contacts with professionals. Students were coached by staff as how to make contacts, and provided with assistance in locating someone to shadow. Students carried the responsibility of contacting, shadowing and reporting on their experience. This activity was initiated near the end of the program in May, and each was asked to shadow one artist.

GOAL 3: CAREER DECISION MAKING

Students will increase their ability to engage in the career decision making process based upon their self-knowledge and their knowledge of the world of work in the arts.

Objectives	Activities
To develop students' ability to synthesize their self knowledge with the knowledge of the world of work in the arts	CAREER GAMES AND TOOLS The TERC instruments and exercises discussed under Self Awareness objectives contribute to the process of synthesis. Most use verbalization and writing in that process, and provide for students a record of their progress. For notes on what was used and how it was administered, see the Career Games and Tools section under the Self Awareness Objective.

Objectives	Activities
To develop the ability to engage in career decision making	COUNSELING Both individual and small group counseling were designed to assist students in decision making. As the year progressed, goals and progress, changes with new insights, and new ideas were evaluated with students. Special attention was given to seniors facing the real crisis to make some decision about their immediate future. For notes on the Counseling, see the same section under the Self Awareness objective.

GOAL 4: WORKING WITH PARENTS

To develop among parents an understanding of their own child's talents, values and motivations as related to work in the arts, and to develop an understanding of the world of work in the arts.

Objectives	Activities
To increase parents' understanding of the work and program of the CCEA, and to develop rapport among parents and staff	PARENT ORIENTATION Parent Orientation was designed to acquaint parents with the program and its staff. An evening was designed to bring parents to the CCEA, allow them to visit classes and to talk informally with staff. A formal presentation included an overview of the CCEA and its career education objectives. This orientation was held in the early fall.
To increase parents' understanding of the students' values, interest, motivations and progress at the CCEA	OPEN HOUSES Open houses were designed to allow the CCEA to share its activities with interested members of the community. Students performed and exhibited, and discussed what the program meant to them, why they were there, what they hoped to get out of it, and what they were learning. The structure of each open house was rather informal. One was held in the daytime in December, another in the evening in February and again during the day in May.
To increase parents' understanding of the world of work in the arts	WORKSHOPS A workshop series was created, addressed to needs expressed by parents in the pilot semester. They centered around the issues of what is talent, what does it take to make it, and what are the career options. A telephone survey, after a mailed announcement, revealed little participation; the workshops were cancelled.

Evaluating the process

The data is presented in three ways. First, an abstract of the third party evaluation identifies the impact of the program in terms of overall goals and specific objectives. The next presentation is selected statements from student writings; it serves as an illustration of how this impact is articulated by students. The last section gives a retrospective review to the whole career education sequence as seen by both students and faculty.

Together this data should offer testimony as to the nature of the program's impact, the manner in which is manifests itself, and the comparative success of activities in contributing to that impact.

THIRD PARTY EVALUATION

"Evaluating Career Education in the Arts, The Center for Career Education in the Arts, Providence, Rhode Island", a study conducted by Policy Studies in Education, 1977.

Data gathering:

PSE designed an instrument for both pre and post testing for students. The pretest was administered at the beginning of the program in October 1967 and the post-test was given near its conclusion in May 1977.

They used 25 matched pairs of questionnaires for the analysis; this served as a representative sample of the total student body.

The questionnaires included both cognitive (knowledge) and affective (attitudinal) items grouped around the three goal areas of the CCEA.

PSE also made site visits to the CCEA, during the pilot semester to develop the instrument, and twice during this year - once pre-school and again to see the program in operation in February, 1977.

AN ABSTRACT OF THE REPORT

p.8 "Students showed fairly favorable attitudes toward themselves, the arts, and the world of work in the arts. In some cases, pretest attitudes were so positive that they left little room for improvement as a result of participation in the Center's program."

p.8 "However, students showed many positive changes in cognitive items which dealt with knowledge about work in the arts (career awareness) and career decision making."

p.10 Group Characteristics:

Total students in sample:	25
Males	7
Females	18
Grade 12	12
11	12
10	1
Art area Art	13
Dance	4
Music	4
Theatre	4
Writing	0

"Most students had been involved in arts classes in their own high schools (typical art or music classes) prior to coming to the Center.

"About half also had been involved in extracurricular school activities related to the arts."

"About half had taken one to four years of lessons outside of school. Only four had taken five or more years of lessons outside school."

Findings SELF AWARENESS

p. 12 "The data show that at both pretest and posttest time the majority of students believe that their parents are fairly knowledgeable about careers in the arts and would be very supportive of them if they decided to pursue such a career. At the same time, approximately half of the students agreed that most parents would understandably rather have their children go into business professions instead of arts professions. These data taken together seem to indicate that students are aware of the instability and stereotypes associated with the arts field and could understand some parents' reluctance about entering such a career."

p. 13 "Concerning students' awareness of their own interests and abilities in the arts field, we asked students what they expected to be doing in the arts next year and ten years from now. In terms of next year, virtually all students expected to continue to study in their area of concentration; approximately one-third of the students expected to be active in arts-related extracurricular activities. Very few students expected to obtain entry-level professional jobs in the arts; this is probably a realistic assessment of their current professional ability level. The greatest pretest to posttest change in students' expectaions concerned attending performances and art showings for their own enjoyment."

p. 14 "In ten years only one-half of the students expected to be studying in their area of concentration, yet virtually all students expected to have a professional job in the arts. It is somewhat contradictory that virtually all students agreed that, as artists, they would expect to continue their education most of their lives. This seeming inconsistency is perhaps best explained by the fact that students may have a

professional - but non-performing job in the arts in ten years. In other words, they may be in the business end of the arts field (where) continuing education or study in their area would not be so important as it would be for the performing (artist)."

p. 15 "We also asked students a number of questions about themselves - their goals, skills and talents. When asked to explain the purpose of having personal goals, only seven students were able to give answers rated as good on the pretest; however, at posttest time, 18 students were able to give good answers. This pretest to posttest change - from approximately one-fourth to three-fourths giving good answers - is quite substantial and must be directly related to the program's efforts."

p. 16 "Two attitudinal items on sex stereotyping seem to indicate that students are becoming slightly less prejudiced about identifying certain roles in the arts with one sex or the other. Most students started out with unbaised attitudes about professions in the arts for both men and women but also that even more students at the end of the year were able to share these unbaised viewpoints."

p. 17 "In general then, students seem to show some pretest to posttest gains in self-awareness and self-knowledge as a result of participation in the Center's program."

KNOWLEDGE ABOUT WORK IN THE ARTS

p. 17 "On items designed to measure improvement in this second goal area, students were able to show remarkable pretest to posttest improvements."

p.17 "PSE asked students to define what artists mean by the 'creative process.' At pretest time, only four students were able to give answers which were rated as good, but 17 students were able to give good answers by posttest time."

p.18 "PSE asked students to list as many jobs as they could in each area of concentration offered by the program. The pretest to posttest changes in the number of jobs students were able to list in each of the five disciplines were quite substantial. For example, in the field of visual arts, students as a group were able to list approximately 70 jobs at pretest time and 150 at posttest time; in the field of music, students were able to list approximately 60 jobs at pretest time and 150 at posttest time."

p.19 "Further more, it is interesting to note that, although 1976-77 students were approximately equal with the 1975-76 (pilot year) students at pretest time, this year's students were able to show much greater growth in this area during the year."

p.19 "One of the attitudinal items which showed the greatest pretest to posttest change was the following: 'It's difficult to be a satisfied artist unless you have made it to the top (New York or Hollywood).' At pretest time only half of the students strongly disagreed with this statement; by posttest time three-fourths strongly disagreed with this item. In other words, during the year, students grew to realize that being a satisfied artist is not measured by the external glamour of a job as preceived by the public."

p.20 "At pretest time, only three students were able to list three or more ways artists support their work. By posttest time, 20 students were able to list three or more ways artists support their work and 10 were able to list five ways. This pretest to posttest change is quite substantial."

p.20 "PSE asked students whether they agreed or disagreed that the risk of unemployment for people in the arts is really no higher than for people in any other career area. At the pretest time, only two students strongly disagreed with this statement while, at posttest time, six students strongly disagreed with this statement. The majority of other students at least disagreed with this statement. It is apparent that these students are aware of the financial problems and concerns shared by working artists and are now well equipped to take this into consideration when preparing to make a career."

p.20 "At pretest time, only two students were able to list four or more values which an artist should possess, while at the posttest time, 16 students were able to list four or more values."

p.21 "In summary, students were able to show significant pretest to posttest gains in this goal area of career awareness - gains which comparable students in the 1975-76 were not able to show. PSE correlates this year's substantial improvement with the introduction of the career education component into the program."

CAREER DECISION MAKING

p.21 "At pretest time, only four students were able to give answers rated as good as to the jobs and/or education they would need to reach their goals; by posttest time, 19 were able to give good answers to this question."

Findings

p.22 "At pretest time, only three students were able to list four or more skills which they would need to acquire to enable them to reach their goals; by posttest time 19 students were able to list four or more of these skills."

p.22 "In order to make a decision about a career in the arts, students would need to know a lot of different kinds of information and the sources of that information. At pretest time, only three students were able to give six or more correct responses; by posttest time, 22 students were able to give six or more correct responses. This pretest to posttest change is considerable."

p.23 "When asked to list three criteria for choosing an instructor for further lessons, only five students could do so at pretest time, By posttest time, 19 students were able to list three appropriate criteria."

p.23 "PSE asked students to name three people working in the arts with whom they would like to discuss their career plans or interests. At pretest time, only three students could name three such contacts; by posttest time, 20 students could name three contacts. In addition, at pretest time one-third of the students could not name any contacts; by posttest time, every student could name at least one contact."

Data

SELECTED STATEMENTS
FROM STUDENTS

Near the end of the year, students were asked to write an essay on "How they saw themselves working in the arts."

The selected statements here serve to illustrate how career decision making begins to be shaped by personal, self-understanding and knowledge of the work world.

All statements are direct quotations from the essays.

Findings

Dianne, a musically talented eleventh grader:

"As an organist of 9 years and pianist for 4 years, I feel fairly secure as a keyboard musician. I still take lessons on both piano and organ and have started to give lessons also. In the future I plan to go to college under a music programand gain every bit of knowledge I can that has to do with music and the whole music business. I plan on playing in a band for the extra money but after college I would like to begin working for a recording studio as a keyboard back-up and all-around worker and producer of this studio."

Louis, another musically talented eleventh grader:

"There are two basic ways in which I see myself working in the arts. The less realistic, wishful part of me seesmyself working as a concert pianist - not necessarily famous or in a high status, but a pianist none-the-less. Should this ever become reality, I would also most likely play in or with symphonies part time as well as accompany theatre or ballet companies.

The more practical way I see myself is as a piano teacher. This probably would not completely support me, and I may have to resort to other means of supporting myself. I could be an author...or a music critic. I would like very much to compose music and I want to be that close to music."

John, a musically talented senior:

"I see myself in the arts as a young performer, just beginning to break the ice, getting involved in community theatre, school productions, and any kind of job related to the arts. School is a must. I feel right now I do not know enough of the basics in music. I must further myself, and be open to anything that comes my way. Outside of schooling, publicity is also a must. Getting my name known by being involved."

Karen, an artistically talented eleventh grader:

"I used to see myself working as a commercial artist earning lots of money and having lots of prestige. I realize that I could never stand the pressures of deadlines and that I would, in that field, be communicating someone else's ideas, not my own. This I believe, holds no freedom of creativity whatsoever. I rather relish the thought of being a painter. I would be working for myself, for my own satisfaction. I realize now that the income isn't exactly substantial, but it doesn't seem to matter to me anymore. I can't work just for the money. I have realized that I do like to work alone. We have had opportunities to work on group projects and I just can't cope with having to collaborate. Also, I have come to realize only in the last few months how fascinating color is. I can communicate my feelings through color."

Laurie, an artistically talented senior:

"At this point I want to be a commercial artist, designing covers for magazines, doing advertisements, things like that. But there are other things that attract me: designing illustrations for children's books or greeting cards. Art is the best expression I have for myself. I especially like working alone on it. I could probably collaborate with other artists; that would not be unbearable or difficult for me; but I have almost always worked alone, on my own, and I do my best work this way."

Jim, an artistically talented senior:

"I see myself first doing work more satisfying to me rather than for others. I think the reason I have so many different art styles is because for a great deal of the time I was simply using my work as a tool to get attention of people. After, and to a degree during college, I will try to sell my work to magazines and comics. Also, I will try to put myself into situations like the Art Center where I can meet more of the type of people I can have an intelligent conversation with."

Manny, a talented theatre junior:

"I saw myself as a midget of a kid who hated theatre in elementary school; then to a kid who got an 'A' for writing a play in English. The teacher liked it and said it was creative, whatever that meant then, and that I should be in theatre to see if I would like it. I did.

So begins the life of an anature actor, hoping to make it. I see myself now as a kid trying to learn, look, listen and just try. First, going to college to gain more knowledge and experience in this rough field. Then maybe meet a few big men and women and hear their views and values. Just keep moving on and on until a break comes along and helps me out."

Laurie, a talented theatre senior:

"For as long as I can remember, my interest in theatre has been strong. To become a characher on stage is to suddenly take on feelings and actions as well. This I enjoy because it not only allows me to act out this certain character to the fullest, but I obtain certain information about myself that I never knew."

Cynthia, a talented dance senior:

"After I attend college...I will go to New York or Boston to find a job that will let me perform in my field of dance such as working in nightclubs performing Broadway musicals, dancing and singing or working in theatres with professional companies. I would also like to keep ballet as a main hobby and if dance entertainment is not available, I could get a job working in a ballet company."

Marc, a talented musician and senior:

"My involvement in the arts seems to be built in stages, small goals I've set for myself, that will probably take years to reach. In the near future, I can see myself going to college for at least two years. Because of my interest (church music), I know I need specialized training that only a college can provide (church history, and so on). I would like to do some more traveling, hopefully for a musical purpose, but that will probably come after college.

The demand for good, professional musicians for churches will be in demand very soon. More churches realize the need for a good music background to fulfill liturgical obligations. My big dream is a career as a recording artist, but if settling down in a church for a few years, making good money is one step up, why not? I like to think I'm patient with myself, and here's a chance to prove it."

Larry, a talented musician and senior:

"I can picture myself continuing music as a hobby - possibly making some 'moonlight' money playing piano or guitar at night in a club or two. Of course I will continue to attend performances and listen to recordings despite any changes in 'taste' of music or theatre I may acquire. I enjoy the arts as a pastime and can take them seriously and with some understanding of what an artist puts behind what he/she presents."

Bob, a talented artist and senior:

"Right now a future career in the arts is not a definite thing. It is a very, very strong possibility. A career in a crafts field is a strong consideration. The arts have shown me a multitude of outlets for my imagination. It has shown me an alternative to the 'make good' philosophy of my parents. I have learned that I have <u>some</u> talent but I have also learned that I lack discipline and proper motivation. I think these are basic questions."

Eva Marie, a very gifted dancer and sophomore:

"My idea on what I will do in the arts has been changing a lot lately, but right now I see myself dancing with a major ballet company. I am the type of person who will not settle for anything less than the best. For example, I realize that I will probably spend a few years in the corp de ballet, and a few years as a soloist, but I feel that I better become a principal by the time I am 25 or 28 or I will have wasted a lot of years standing still. Dancing means everything to me but being the best I can be means even more."

Diane, a very gifted musician and junior:

"I see myself struggling to decide what I'll be doing in the future. My whole life, so far, has dealt with music and the other art forms. I have played the piano all my life and have had experiences in performing at school and in public places. I have dealt with many people (collaborating) and also on my own in my field of music.

I have attained much information that I've searched for since I developed my talents more and more. I've learned about the many careers in the arts, how to be aware of your talents, how to develop more self awareness and discipline in one's field. I am quite sure that I will always be involved with the arts. I plan to further my knowledge in the field of music by private lessons or formal schooling. I would someday like to be a professional performer, accompanist, and composer."

Data

A RETROSPECTIVE REVIEW OF THE CAREER EDUCATION ACTIVITES

At the end of the year, a survey was taken of students and staff to collect comments and ratings on the activities, retrosectively.

The comments are those of students unless otherwise noted.

Findings

RATING THE SUCCESS OF CAREER EDUCATION ACTIVITIES

The most successful activity rated by the group is number 1; the least number 8.

STUDENT OPINION	FACULTY OPINION
1. Panels	1. Faculty Sharing
2. Field Trips	2. Explorations
3. Faculty Sharing	3. Panels
4. Explorations	4. Counseling
5. Career Games and Tools	5. Field Trips
6. Counseling	6. Career Games and Tools
7. Self Awareness	7. Shadowing
8. Shadowing	8. Self Awareness

In summary, the four most successful:

Panels
Faculty Sharing
Field Trips
Explorations

...the two of medium success:

Counseling and Career Games and Tools

...and comparatively the least successful:

Self Awareness and Shadowing

Comments on FACULTY SHARING

"I thought the faculty sharing was a fantastic idea. It is very important to know what problems and advantages there are in a career, from people who have been through it, - especially from your teachers."

"It made me feel good knowing that teachers cared enough to share themselves with you. It opened me up."

"The faculty sharing was interesting as it pointed out the differences in processes and objectives between artists."

"The faculty sharing gave me a pretty clear insight into what an artist is and does plus a good idea of the type of background the faculty has."

"I thought the faculty sharing was great. The teachers at the Art Center have as much to show us as any of the panelists and we should have spent more time learning about their experiences is the field and seeing their work."

"(It) is one of a few situations in which students get a direct answer to the question: 'Why should I listen to you?' - which every student has the right to know." Faculty comment.

Comments on SELF AWARENESS

"Self awareness was one of the greatest experiences at the Center. It made me feel more comfortable with others and built up my self-confidence."

"The self awareness exercises were a way of meeting other students. I probably would have met them all sooner or later, but sooner was nicer."

"Self awareness let me meet people with the same interests as me and many close friendships could be made here."

"Self awareness sessions were successful, although uncomfortable."

"I found that as I was going through the experience of getting to know everyone (self-awareness), I felt a little embarrassed and shy. But it has helped me a great deal as the the year grew on. I think it's very important to know one's self and to do things together with others."

"The group did learn how to encounter each other; the effects were seen later on." Faculty comment.

Comments on COUNSELING:

"Counseling was very helpful - having an open, honest talk about me - through the eyes of a professional. I can still remember what he said and I sure am trying to work on myself."

"The Counseling was very helpful. Lots of times school guidance counselors and art teachers don't really know much about art careers and schools."

"I found it very educational to be on a one-to-one counseling basis to clear up some problems and decisions."

"The counseling helped me very much. It gave me a chance to hear what my teacher felt about me and my work."

"The counseling gave me more self-confidence afterwards and my thoughts about my future became clearer. The teacher/counselor allowed my hidden thoughts about my art form to finally surface."

Findings

Comments on EXPLORATIONS

"We definitely need to be exposed to all the arts. The explorations helped us to gain some regard and respect for the work other people are doing here."

"I found the explorations were great fun. And it helped me consider the other arts as part of one big process."

"After the explorations I wanted to become more than just a singer...I wanted to be a singer, dancer, and actress."

"The music exploration was a very interesting form of self-awareness and I had never heard of or participated in anything like it."

"When I looked at the self-portrait I had done in the art exploration workshop, I discovered I had drawn myself as a clown. When I thought about this, I realized that I had been wearing a mask through the past months and from that point on I made myself more open and vulnerable. I became less concerned about excellence in a subject and more interested in experimentation."

Comments on the PANELS

"The panels were definitely worthwhile for me. To see other people who have succeeded in their chosen careers really made me think of how determined you have to be to make it."

"I felt good about the fact that the artists on the panel were very open and answered all my questions. Meeting with them opened up doors for me."

"The performing for others panel helped me achieve a wider scope on the professional lives of performers."

"I liked being able to talk to the individual artists after the panels."

"I liked the panels, but it was not until about a week after each one that I really started to appreciate what I had learned."

Comments on the CAREER GAMES AND TOOLS

"The career games started me thinking more realistically about what I wanted to do."

"I felt that 'Your future career' essay which I wrote was influential in my decision making."

"The career games were hard for me to get into because I was afraid people would laugh at what I had to say, but then I realized that they didn't and the games became fun and helped me make plans."

"The career games helped me to sort out my ideas about my career and my future - things that I was mixed up about."

"The career games allowed me to finally express on paper how I felt about my future ambition."

"The career games gave me a chance to express my own feelings and gave me the opportunity to explore."

"I felt that the career games gave me a chance to see that performing is not all glamour."

Findings

"I find it hard to verbalize personal feelings, so the career games helped me a great deal."

"The career games gave me the opportunity to verbalize personal feelings, but I needed more time."

"The career games were great stuff. I love playing games, especially intellectual ones. These seemed to work for me."

"The career games connected a lot of loose ends for me."

"The conflict situations were crazy. People were yelling at each other and surprisingly we all got really involved with the conflicts. Everybody had an opinion and couldn't wait to voice it."

"The career games were fun, allowing my brain to ponder in the future, seeking the real me in the years to come."

Comments on SHADOWING

"I enjoyed the shadowing because I got to find out just how a musical performer and arranger live their professional lives as well as their family life."

"I shadowed an industrial designer and had a good talk about design. He convinced me that it wasn't for me."

"Shadowing - I loved it. Brought a career that I knew little about very close to me. Now I have plans to get into the business."

"Its interesting to imagine one's self in a career and shadowing sort of makes the dream come true."

Conclusions

It is the conclusively shared opinion of the students served, the staff participating, and the third party evaluator that the career education program as conducted by the CCEA during the 1976-77 school year was indeed effective in reaching its stated goals.

"Student pretest to posttest gains on the PSE-developed student questionnaire were substantial and significant. Students were able to show quite remarkable growth in their knowledge about the world of work and in their career decision making skills particularly." PSE Report.

THREE REASONS WHY IT WORKED

ONE

IT HAS A SOUND PHILOSOPHICAL BASE

There are probably three primary reasons why this career education program was successful. First, its approach begins with the person - and recognizes that decisions, in order to be made confidently and well, must start with the person and their values, interests, abilities, etc.

The world of work is approached with a broad introduction to careers in the arts; it assumes that how one chooses to work in the arts does relate to such personal insights. It provides a vision of the full range of possibilities with reference to how variations in personal attributes are reflected in the style, the nature and rewards of the different ways people work in the arts.

Moving from the introduction, the individual student can then employ a variety of techniques in pursuing what appears to be appropriate and appealing choices for himself. Insights and information can be collected, experiences evaluated, all in an effort to find a meaningful way to put one's love for the arts to work.

The synthesis necessary for decision making is facilitated by various kinds of experiences, exercises and counseling. In this supportive atmoshpere, students can be encouraged to evaluate what about themselves and the work, draw some conclusions, and act confidently upon those decisions.

Philosophically, then, this program is well based upon the individual, his needs to know himself, and how to engage in career decision making.

TWO

CAREER EDUCATION WAS MADE A PRIORITY

Secondly, the program works because career education was made a priority, and resources were allocated to that priority. Without time, this program is not effective. In the pilot year, "weaving in" career education was an acceptable approach because it didn't seem to take time away from skill training. The results, as indicated in the first PSE report, were not impressive.

It must be recognized that there is a strong temptation in all arts training programs to be compulsive about the time available - to resist allocating time to other activities. Yet, we feel that our investment was indeed well worth it.

A faculty member noted:

"Knowing how limited the new student's awareness of career opportunities is at the beginning of our program, leads me to consider career education as important as teaching skills in terms of the student's immediate needs: the ability to make choices."

THREE

QUALITY OF THE STAFF PLUS A COMMITMENT TO CAREER EDUCATION

Thirdly, the credit for success is shared by the career education coordinator and the implementing staff. The program itself presents a challenge to management and training, and the coordinator had special skills in planning and group leadership. The staff - who were primarily professional artists and experienced teachers - found they needed new skills. Their role varied from participant to leader and included counseling and student advisement. They needed training and preparation for these activities. As their involvement grew, so did their understanding of, and commitment to career education.

A comment from a faculty member:

"Without career education, this program is very nearly pointless. Skills can be privately taught, but exposure to the realism of careers and the development of self awareness are practical and human things, needed at this most difficult of all life periods."

This statement takes on special significance in light of the fact that most arts educators today, while realizing this need, have yet to understand the potential career education has for addressing that need, and subsequently making the rest of arts education more meaningful.

EXAMINING THE ACTIVITIES WITHIN THE CAREER EDUCATION PROGRAM

A closer examination of the activities within the program suggests that certain activities were rated as highly successful by both staff and students. The top four rated activities were the panels, the faculty sharing, the field trips and the explorations.

Each of these activities was especially well planned: the staff were well aware of the objectives for each and responsibility for roles and tasks was well defined. Also, the staff needed fewer new skills to conduct these activities as compared to others. These four activities also had one significant commonality: they were all very rich with an abundance of new and personal information about artists. They were, therefore, highly effective and stimulating experiences. And the results were confirmed by the thrid party evaluation that noted the particular improvements in career awareness.

In terms of specifics, the panelists who were most successful were prepared by the staff to find the "connectors" between themselves and students, and transformed the encounters into open dialogue and sharing. Students valued the opportunity to talk with artists on a one-to-one basis - something they could do comfortably after the initial group conversations.

The students asked for more explorations, and suggested that both informational and experimental ones be included. They also requested more field trips.

Their response to the faculty sharing was noteworthy. They liked the open sharing and the fact that their teachers were working artists was especially important to them. This sharing proved to be a vehicle for both career insights and community awareness.

The efforts in counseling and the career games were rated as being moderately successful in comparison. Student comments, however, suggested greater success than did the rating. This contradictory evidence on the counseling is understandable. In actuality, the seniors received a third more or even twice as much counseling as did non-seniors. Hence, half of the student body may have felt the effects of discrimination.

Faculty requested to be better trained for this responsibility. The student comments on counseling reinforced how meaningful it was, and the rest of the students made a request for more counseling for everybody next year.

The career games may have been moderately successful across the board, but they were somewhat successful for everybody. The observed participation during these exercises was indeed high, even though it might have initially been uncomfortable for some. These games dealt with more abstract ideas rather than information, and forced students to consider values, attitudes, conflict situations and projection into the future. Students did indicate that they liked to write about their personal feelings, and in general, wanted more career games.

The least successful of the activities rated were the self awareness activities and the shadowing.

The shadowing is perhaps the easiest to put into perspective. Two-thirds of the students did not actually complete this activity, initiated near the end of the year. Those that did had very good things to say about the activity. It required that the student take responsibility, and the two disciplines were most did complete the shadowing had considerable staff reinforcement.

The self awareness activities were the most controversial. In retrospect, it was the one activity were the objectives were the most unclear and the staff most unskilled. While these sessions were conducted by a trained specialist, neither staff or students seemed able to articulate "what it was all about."

The most obvious result of these workshops was the development of a sense of community. All became, for the first time, aware of and involved with others from different disciplines. It also facilitated relationships among students within disciplines and prepared the ground for later student sharing. It seems, in effect these activities were mis-named and did less for self awareness than others (ex. counseling). They, however, proved a valuable tool for integrating the community into a whole.

IN CONCLUSION, THE PROCESS WORKS

As a total curriculum, the activities are complimentary. They work, together, over a period of time to effectively develop the self awareness and career awareness critical to informed decision making. Also, a definite relationship can be established between the individual activities and their direct results.

DISCOVERING THE NEED FOR DIFFERENTIATED CAREER EDUCATION

As this curriculum was implemented for a specific population - the artistically gifted and talented, some observations can be made that pertain specifically to the nature of that group and its response to career education in the arts.

Additionally, the CCEA observed other variables among the population worth giving some consideration. They would include:

Degree of talent and/or giftedness
Amount of previous training and skill level
Advantaged vs. Disadvantaged background
Grade in school - seniors vs. non-seniors, general attributes of other levels

ON THE GIFTED AND TALENTED

The CCEA has referred to a distinction between the gifted and talented. It assumes that the gifted student is intellectually bright and has a great facility for exceptional performance in many areas, often pursued simultaneously. Observations of these students, who are in the minority in such a program, have a very identifiable need: they must begin the process of sorting through their various abilities in order to find where they want most to focus their energies. Until this process is begun, they often get involved in too many things, motivated by the expectations of others. Professional artists on the staff who are, in fact, very gifted people, confirmed this dilemna. They shared an understanding of this special problem with our gifted students, and encouraged them to begin to make some choices based upon their own preferences. The response by students indicated they realized the problem and welcomed the help.

Talented students composed the majority of our students, and often do in similiar types of programs. These are the students who have an exceptional ability and potential in one area. They tend to audition only in one area, need the work in that area to develop confidence and see their own progress, and reach out slowly for other experiences. They often seem to benefit from broadening experiences which can help them further understand their own work; also they are responsive to the discovery of other strengths and talents.

For career education, this has specific implications. Talented students should certainly be made aware of the many ways in which their particular talents can be developed and employed. Further, they do need to learn more about their other strengths and talents. In the world of work, the more talents one has, the better the chances might be for survival - so this is a wise pursuit.

It was also noted that the talented student was very responsive to learning other things through this talent. For example problem solving in visual art stimulated learning in math concepts. It followed that learning basic concepts could then be enhanced by using the area of talent as a primary experience , reinforced by career education.

ON THE AMOUNT OF PREVIOUS TRAINING AND SKILL LEVEL

It was noted that students who possessed a higher degree of skills could make more progress in career decision making. This is probably explained by the fact that previous training has already begun to help the student understand his interests, strengths, values - and attainment of skills has supported related career ambitions. Students without skills yet highly motivated, grew quickly but obviously had much more to learn about themselves and the arts.

ON ADVANTAGED VS. DISADVANTAGED BACKGROUND

Advantaged students who had been exposed to the arts and supported in their pursuit of them, seemed to have parental support and enough experience to help them progress quickly. Disadvantaged students, not having had the benefit of such support and encouragement, had more to learn and often wrestled daily with attitudes against the arts - at home or in their peer groups. The staff became interested in the special concerns relating to the "disadvantaged - gifted." They concluded, as is confirmed in some research, that these students benefit from a highly structured program. Further, such a program prudently built toward tangible production would have the inherent success benchmarks to reinforce growth and confidence.

ON LEVEL IN SCHOOL

Our program serviced primarily juniors and seniors. Seniors were given special attention early on in the school year, realizing the need to make decisions and to prepare for the coming year. Because of the need, seniors were forced, perhaps more than non-seniors, to come to terms with their future. All seniors were able to make career plans, and the faculty noted a particular confidence demonstrated in this process.

Non-seniors made progress, depending upon other variables of skill level, degree of giftedness, etc. Juniors seemed to realize they had some time to think things over, and were often more open (or relaxed) in their approach to the decision making. Sophomores exhibited a unique openness - a remarkable enthusiasm for embracing every experience.

It was felt that this particular time - upper level secondary education - was a very appropriate time to initiate career education, and that a program could be planned to progressively move towards decision making that spanned two or three years.

ON WORKING WITH PARENTS

Efforts to provide special career education workshops for parents failed to attract significant attendance. (The staff had even designed a small-group, in-the-living-room, workshop series in an effort to really reach out to the community.) The parents did attend one orientation night to find out about the program, and thereafter when students were performing or exhibiting. The data from the third party evaluator suggests that parents might have been well enough informed about careers not to need this service. (The pilot year parents, a blue collar group, had indicated this need.) It is the conclusion that any further attempts to work with parents should be preceded by a parents' needs assessment.

In terms of individual assistance given to parents, some asked for help, and others when approached by the staff, were very responsive. They indicated an appreciation for the careful attention given to each student, the availability of the staff to them, and the good information communicated in the quarterly evaluations of students. The parents causing the most problems for students, alas, were as always the hardest to reach. And the CCEA did loose a battle or two with parents, fighting their child's desire to go on for further education for a career in the arts.

A footnote to this experience might be that although our intentions and approach was optomistic, working with parents was to some extent harder and less productive than we hoped. They are, of course, not used to such services being offered and are frequently unaware of their role in the child's life decisions.

ON SELECTING STAFF

The CCEA concluded that certain qualities make for good candidates and valuable resources for such a program. Characteristically, the most committed staff (understanding the need for career education) were working artists, in their thirties or older, having quite a few years of professional experience and some teaching experience behind them. Their own career awareness (from surviving) and their own professional contacts were vital to the program and for helping students enter the field. Additionally, these artists were also willing to make teaching a priority, eager to grow through the experience; their personal goals seemed to parallel the Center's.

ON TRAINING FOR STAFF

Staff training became an issue of some concern. Only by attempting to implement such a curriculum did staff became aware of the training it needed. They identified skills in counseling/advisement and group leadership as necessary. They did receive extensive pre-service training in career education and in-service on the gifted and talented. Their understanding of career education notably grew during the period of involvement, and their commitment to career education seemed to develop with that involvement - the longer and to greater extent they were involved with it, the greater their commitment.

The one frustration that surfaced within the kind of staff design we used (part-time working artists) was the difficulty in finding time outside the teaching hours where all staff could be gathered for in-service workshops. As working artists, each had a busy and complex schedule, and many attempts to get them together were unproductive. It is the conclusion of the staff that in-service needs to be given priority, periodically, over teaching.

ON GENERATING IDEAS FOR PROGRAM DEVELOPMENT

As the year progressed, it became increasingly obvious to staff that there are many ways to further expand and develop the ideas begun in this curriculum. As the students became involved in career education strategies like shadowing, ideas were generated as to how a differentiated training and career education program for each student might be quite exciting.

Further, and perhaps much more significantly, the idea grew to employ career education as an umbrella concept for the total program. Starting with a group of students "who loved the arts" a program design could be developed to simultaneously, and in concert, provide for both career education needs and training.

While this program proved to be needed and effective with high schools students, the CCEA also noted the same needs being expressed by college students, and especially by college seniors. Perhaps there is a need for this kind of program development for post-secondary education as well.

IN CONCLUSION

Career education in the arts for gifted and talented students is seen as a sophisticated idea, philosophically beginning with the person. It requires priority status and allocation of resources to it. Staff with career experience and special skills and qualities need to be engaged and trained. Each individual student's needs may vary according to the degree of giftedness, skill level, advantage and grade in school.

It is a concept and process which is enthusiastically supported by both surviving professionals and aspiring young artists.

Dramatically, it has the potential to inspire and guide curriculum reform for arts education at the secondary level, for special training programs, and for arts education in our post-secondary institutions.

Recommendations

"The concept of career education is a broadening one - it brings students together in a different way than other activities.

We need to deal with career education-otherwise we are coping out on an important aspect of our responsibility to the motivated student in the arts."

Faculty member,
May 1977

SPECIFIC RECOMMENDATIONS FOR DEVELOPING THIS MODEL FOR CAREER EDUCATION IN THE ARTS

1. That this model be used to develop the role of career education in such a program, and that its potential as an umbrella concept for a total arts training program for gifted and talented be explored.

2. That such efforts to begin or continue career education in the arts have sufficient staff pre and in-service to equip staff with the special skills required by the nature of the task.

3. That counseling for such a program be expanded to serve all students (as was done for seniors here) and that the teacher-advisor model for counseling (as used by St. Xaviers High School, Providence) be adapted for such a program.

4. That students be given a career education needs assessment as well as an arts audition, and that both be used in planning for differentiated programming.

5. That a program of such nature develop a two or three year sequence of career education activities, allowing for more activities, especially field trips, shadowing, career games, explorations, sharing, and other career education strategies (internships, apprenticeships).

6. That the self awareness workshops be appropriately renamed for what they accomplish, and that further work in self awareness be explored with other activities.

7. That research continue on the nature and impact of career education in the arts for the gifted and talented, especially that which is longitudinal.

BROAD RECOMMENDATIONS FOR CAREER EDUCATION IN THE ARTS

1. That alternative, special arts training programs for the gifted and talented review the conclusions of this study and begin to implement career education as a integral part of their programs.

2. That arts educators in regular secondary programs consider the conclusions of this report and consider possible modifications of the model to implement career education as part of their arts curriculum.

3. That arts educators at the post-secondary level consider the conclusions of this report and its possible implications for the improvement of arts education in those institutions.

4. That teacher preparation and in-service for arts educators include career education, first to help the teacher understand his own career decisions, and secondly to prepare him to help others through career education.

5. That those involved with education for the gifted and talented consider the results of this report and its implications for the special needs of this population for career education.

6. That research continue on the long-range impact of career education as it relates to the artistically gifted and talented student.